

Lewis Carroll's Nonsense Classics

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ALICE IN WONDERLAND
and
THROUGH THE LOOKING GLASS

fantastically dramatized
by
Dean Collins

for the

Portland Rose Festival
Silver Anniversary

by

Portland Civic Theatre School of Drama

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Played on the open air stage in the
Festival Center at the following hours:

Thursday, June 8
4 p.m., 7 p.m. and 9 p.m.
Friday, June 9
10 a.m., 7 p.m. and 9 p.m.
Saturday, June 10
10 a.m., 7 p.m.,
9 p.m. and Midnight

1933



Photo by Edris Mon

CAST OF CHARACTERS

Alice.....	Pauline Isherwood Barbara Burras, <i>understudy</i>
Alice's Sister.....	Mona Farmer Luella Williams, <i>understudy</i>
White Rabbit.....	Harvey Welch Joseph Paquet, <i>understudy</i>
Tiger Lily.....	Leila Vandervort
Rose.....	Marian Johnson
Daisies.....	Virginia Renshaw, Bunny Hammond, Beth Richards
Red King.....	Anita Paulsen
Queen of Hearts.....	Barbara Jane Smith
Knave of Hearts.....	Oral Graham
Red Queen.....	Harriet Hawkins Janet Husted, <i>understudy</i>
Tweedledum.....	James Beard
Tweedledee.....	John Emmel
White Queen.....	Janet Baumhover Betty Cooper, <i>understudy</i>
Humpty Dumpty.....	Lois Matthews
Father William.....	John Groves
Father William's Son.....	Phyllis Barker
White King.....	Robert Scott
Haigha, the Messenger.....	Gladys Schmitt James Huggins, <i>understudy</i>
Red Knight.....	Gene Hahn
Gryphon.....	Cecil Matson
Mock Turtle.....	William Fox Herberta Kilbourne, <i>understudy</i>
Lion.....	Gertrude Funkhouser
Unicorn.....	Beatrice Carstairs
Fish Footman.....	George Blakeslee
Frog Footman.....	T. Harris Bartlett
Cook.....	Louise Cartledge
Duchess.....	Leslie Martin
Cheshire Cat.....	Frances Herrick
March Hare.....	Dion Routh
Mad Hatter.....	Frank Nylander
Dormouse.....	Harriet Adams Flora Bartmess, <i>understudy</i>
King of Hearts.....	Alan Wiesner
Sheep.....	Aileen Smith
White Knight.....	Sam Herrick Eugene Mather, <i>understudy</i>
Clerks of Court.....	Donald Hensey and Jack Donohue
Pawns, Cards, Etc.....	Mary Donovan, Constance Kirwin, Marguerite Blair, Jane Stickney, Kathleen Sheasgreen, June Gabrielson, Beatrice Davidson, Jane Pipes, Jane Elton, Marjorie Roth, James Hart, Anita Paulsen, Rachel Holloway, and Mary Bergevin.

FOREWORD

When Lewis Carrol wrote "Alice in Wonderland" and "Through the Looking Glass," he created a dream which everybody has been dreaming over and over again for three generations and he gave the world one of the immortal classics of nonsense.

The Portland Civic Theater School of Drama in this production gives the services of its faculty and members to the Rose Festival, to recreate as nearly as possible in the Festival Center here, the spirit of gaiety and nonsense and dream unreality and "illogical wonderland logic" that Lewis Carrol wrote into these stories and that Tenniel drew into his illustrations of "Alice."

But if you are to enjoy the dream, you must identify yourself with the dreamer.

So now before the play begins, everyone in the audience is invited to toss aside sense and put on nonsense and, taking hold of the hand of Alice, the dream heroine, run with her in pursuit of the White Rabbit, through the looking glass and into the fantastic realms of Wonderland.

And this is the sequence of the episodes through which you shall go with Alice.

EPISODE 1.—Wherein Alice and her sister discuss "ships and sealing wax and cabbages and kings," white rabbits, and gryphons and mock turtles, cards and chessmen, and thereby lay the groundwork for the dream which begins when Alice falls asleep and the White Rabbit reappears.

EPISODE 2.—Wherein Alice pursues the unusual White Rabbit, around and about and through a hedge into a garden.

EPISODE 3.—Wherein the garden proves to be a Garden of Live Flowers. Alice talks with the flowers and learns of the Red King's magic slumber, and also witnesses the deplorable theft of the tarts set out to cool by the Queen of Hearts.

EPISODE 4.—Wherein Alice learns the art of running fast enough to stay in the same place, and is instructed by the Red Queen as to the rules for becoming a Queen.

EPISODE 5.—Wherein Tweedledum and Tweedledee agree to have a battle and are only prevented by the astonishing hurricane created by the wings of the Monstrous Crow.

EPISODE 6.—Wherein Alice meets the White Queen and learns something of the reverse order that exists in Looking Glass Land. The White Queen is strangely transformed and Alice purchases an Egg, which proves to have curious properties.

EPISODE 7.—Wherein the Egg is found to be Humpty Dumpty, who tells Alice about the management of words, and exemplifies for her the legend of the adroit Father William.

EPISODE 8.—Wherein the White King dines upon a hay sandwich, and is interrupted in his conversation by the arrival of the Red Knight.

EPISODE 9.—Wherein Alice is rescued by the White Knight, who explains his inventive talents and guides her to the protection of the Gryphon and the Mock Turtle.

EPISODE 10.—Wherein Alice learns the Mock Turtle's story, participates in the Lobster Quadrille, which is interrupted by the battle of the Lion and the Unicorn, and sees these mythical creatures drummed out of town.

EPISODE 11.—Wherein Alice meets the Duchess, rescues the baby which turns out to be a pig, and converses with the disappearing Cheshire Cat.

EPISODE 12.—Wherein Alice is a guest at the mad teaparty with the March Hare, the Hatter and the Dormouse.

EPISODE 13.—Wherein Alice is a guest at the Queen of Hearts' croquet party, meets the Duchess in a moral mood, and has experience with the violent temper of the Queen.

EPISODE 14.—Wherein Alice reaches the eighth square, is duly crowned and instructed in royal etiquette by the Red and White Queens, who demand in payment—a lullaby.

EPISODE 15.—Wherein the trial of the Knave of Hearts is held, for the theft of the tarts, and Alice as chief witness suddenly points out to the other characters their true nature—with astonishing consequences which bring the play and the dream to their conclusion.

PRODUCTION ORGANIZATION

Mrs. Charles A. Hart, head of the Civic Theater school, and general chairman; Mrs. Daisy Wilder, production chairman; Dean Collins, composer of script; Bess Whitcomb, director; James Beard, assistant director; Jack Dukehart, technical director; Harriet Hawkins, stage manager; Harvey Welch, assistant stage manager; Sally Hart, costumes; Mary Elizabeth Kable, properties; Tom Kneeland, lighting; Frances Kerr, masks.

Costumes executed by Edna C. Dawson

ACKNOWLEDGMENTS

For assistance in properties, equipment, and so forth. Portland Machinery Co., Bushong & Co., Ne Page McKenny Co., De Temple Co., Portland General Electric Co., Fox Broadway Theater, by Ted Gamble, Manager; Commerce Building, Plylock Co., Junior Symphony, Reed College Orchestra, J. K. Gill Company, Booklovers Circulating Library, Virginia D'Arcy, Meier & Frank Co., Benson Polytechnic School, John A. Roebling's Sons & Co., and the French Antique Shop.